/48 cont./

585 her own. Where a jus primae noctis is customary -- frequent, but not general -- it belongs to one or two old comrades-in-arms of the young husband. One who does not grant the jus primae noctis when it is claimed is insultingly called ol alomöni or ol ömischo (formed from a-lōm, that is, refuse). He refuses others what they have a right to and must expect them to steal a few head of cattle from him in the next few days without his being entitled to raise a complaint about it. One who does not want to go along with this old custom, which is said to happen, has the wedding take place without any festivity, in order to avoid it. The bridegroom simply hands over the bride price, whereupon the bride, without any ceremony, follows
[591] him into his already completed hut. This dwelling lies either in the kraal of his father or in the warrior kraal occupied by the young husband up to then and remains there until all his age mates are married: only then do the married couple build their own kraal.

/49/ After the married couple have moved into their home, the wife may not leave it for the next two days. It is customary for the husband to present her with three cows and a bull during these days, and on the third day she accompanies this livestock to the pasture, but does not stay there. During the next three days the wife does no work: not until the fourth day does she start it, and to be sure, with the milk-
• [822] ing of a plain black cow. According to the Masai explanation, the plain black is the symbol for quiet seriousness, whereas bright colors signify gaiety and lightheartedness. The woman is supposed to perform her duties with seriousness and not neglect them, lightheartedly rambling about, and make her husband angry by idle gossip.

768 587 If the marriage is dissolved by the husband's death, the widow may, if she is willing, become the property of his eldest brother or half brother: she may live with the former, whereas the latter may marry her legally after the expiration of three or four months. Upon
586 the death of the wife, the husband pays no compensation. A divorce may be brought about if the man drives out the woman or if the woman runs away from the man and refuses to return. In the first instance, the divorce is preceded by a family consultation in which the head of the family pronounces the divorce. The woman must

/76 cont./

According to this, the institution of the age classes together with the existence of the age grades, which were more sharply defined and made more prominent in their meaning by the former, seems so important for the maintenance of a constantly war-ready troop that the thought obtrudes as to whether that institution did not first become formed out of a striving for such a band of warriors. The warriors' living together as a valuable impetus for comradeship and esprit de corps, in which lies a chief condition for success in war, leads further to celibacy and then to free love; one can see as its sequel the women's society that belongs to an age class. This in turn then is the first step for mother right, of which, indeed, we also find remnants among the Masai.

X.

Introduction of the youths to the warrior life. -- Their first war expedition. -- The ol oiboni gives them the name for the age class. -- Shield escutcheon: its individual constituent parts and their meaning. -- The youths become warriors.

As soon as the circumcision wound has healed, the circumcised exchange the long apron (ol gelí, el gelíni) for the short skin-cape (e megiti, /77/ megitin), again put on their ornaments, anoint their bodies with red paint and, after they have once more shaved their heads, set out as el barnot (sing. ol barnoti, formed from barno = bald-headed), armed with spear, club, sword, and shield, into the bush to celebrate the ol geted l od gutui. Spear, shield, and sword are gifts from their fathers; they have carved the club themselves. As we shall learn later in connection with the warriors, they divide themselves into mess-groups of five or six. In the forest they erect a kraal of thorns for themselves or even build small huts out of leaves. The festival consists of consuming large quantities of meat and nothing but meat. For this each participant furnishes a fat ox obtained from his father, which must be plain-colored, black if possible.

561 /77 cont./
701 Mixed, light colors are the symbol of fickleness, frivolity, flighty,
702 childlike, and childish sentiments; they are not proper for adult men
152 with a serious conception of life. The festival lasts about a month
865 as a rule. During it the youths practice handling the weapons, tell
• [822] each other gruesome war stories, which they have heard from warriors
or invented themselves, and thus stimulate their imaginations, just as
the reading of Indian and pirate stories does this on occasion among
[276] European boys. They artificially make themselves positively wild,
to which also the taking, still strange to them, of various roots and
barks with a nerve-stimulating effect (which will be discussed later),
which they add to the cooking meat, contributes a great deal. All
their yearning is directed toward war and murder, everything in them
is pressing toward killing an enemy, and enemies for them are all non-
Masai. Each of them would like soon to be no longer an ebor alem =
[721] white, that is to say, not yet dyed with blood, sword. Not infrequently
they turn against defenseless caravans if such happen to be in the
vicinity. Whether or not spoils are to be taken in this is of no im-
portance, only killing and murdering, they do not think any further.
Many attacks on caravans have come about in this way. Such op-
portunities, however, are always rarities for individual troop of youths.
561 The rule is a war expedition against a sedentary tribe. After the
701 fighting, the el barnot again return to the paternal kraal to live there
702 a few more years. During this time they attach themselves more and
[721] more closely to the warriors, in order to learn from them and to im-
prove themselves in the art of war. They accompany the warriors on
their raids and now and then also take part in their forest meals.
Nevertheless they do not gain admittance into the warrior kraal,
which is just as wounding to their self-confidence as the circumstance
that they are looked down upon by the warriors and treated almost
like boys. The wish to be on an equal footing with the warriors grows
ever keener in them. But they still lack two things for that: the
name for their age class and the shield escutcheon.

561 In order to request the bestowal of the former from the ol oiboni,
[791] a gathering (en giguana) (1)

2. Any gathering for a consultation is called this.

/78 cont./

714 53 [822] These consist of curves, sectors of circles, lines and scallops, which are painted on the shield's surface in three colors, Pompeian red, black, and gray (1),

1. Gray is very rare. Black and red, on the other hand, are represented on every shield of the warriors.

with which white belongs as a fourth color, /79/ serving as the background color for the shield's surface, from which the colored designs [386] [824] stand out in sharp contrast. One uses for this the red earth mixed with blood or with the juice expressed from the fruit of the Solanum campylacanthum, further the white earth that is found in various places on the steppe, which is mixed with water, and, for black, [239] pulverized, charred gourd shell. Gray is produced out of charred and pulverized cattle bones.

714 53 721 178 [648] [669] Today considerable confusion in the shield escutcheons already prevails. The rarer the war expeditions of the Masai become, thanks to European domination, the more the old formalities of warfare are sloughed off, and ancient rules, which formerly were never transgressed, are today all too often ignored; their purpose has lost its meaning in the changing times. A further blurring in the shield escutcheons arose through the Lenana-Zendeo civil wars, in which, for the first time, long-lasting struggles between the Masai are taking place. The confusion in the escutcheons in and of itself interests us here only as one of the many visible proofs of the relaxation of the old strict organization. Therefore a special description of the present-day, often arbitrary escutcheon figures may be omitted. On the other hand, it is important to establish the rules according to which the shield escutcheons were made up.

714 531 A shield escutcheon (Plate 1),[1] may contains 1. the red warrior-emblem (os serat' onjugi), 2. the black emblem (os serat' esok) (1),

1. To which the rare gray also belongs.

3. the ornamental band (es segira i el olo), 4. the escutcheon of the lineage, 5. the emblem of the sections, and, finally, 6. an emblem

1. [i.e., the shield escutcheons--Analyst]
2. [See pp. 604-607--Analyst]

/124 cont./

151 proved by the fact that they prepare the ground plan of the huts, the
[804] wire spirals and wire rings serving for adornment, etc., without mechanical measuring devices. For the same reason one recognizes their sense of symmetry in their weapons.

151 Following the Holmgren zephyr-yarn procedures, I examined 87
125 Masai, and, to be sure, 46 men and 41 women, on their sense of color. The test showed that of all only one man had "weak color sense," all the others, on the other hand, had "normal color sense."
[822] Here too the symbolic significance of the colors should be considered: black = calm seriousness, red (blood) = war, green = peace, variegated, and, to be sure, especially in the combination of red and white, expresses joy, gaiety, but also frivolity and fickleness.

Photographs of objects known by them they perceived correctly, those of persons known by them not at once, but always only after longer observation. Often the perspective foreshortening of an object in the photograph was incomprehensible to them; they regarded such a one as incomplete.

153 Their powers of orientation in the region and their memory for
151 paths once taken or stretches of land traversed are excellent. Their
153 memory for numbers seems to be better than that of most tribes in the
802 interior of East Africa, since, unlike the latter, they do not use
[211] mechanical aids such as notches in sticks, knots in string, etc. Their power of conceiving numbers does not seem to go beyond five; only a few could recognize at a glance the correct number of more than five objects placed before them.

53 Their feeling for plastic art is shown by the rich and not unhand-
517 some adornment, the handsome forms of their weapons, the painting of the shields, the decoration with cowrie shells and beads on utilitarian objects and clothing. Representational art is unknown to them. A feeling for music is completely lacking; their singing is arbitrary and without rules, the main thing in it is the text and the alternation in the vocal execution. They do not have musical instruments, for the antelope horn of the summoner to legal proceedings serves only to attract the attention of the people through loud noises. The following is a
522 common song to accompany the dance.(1)

1. Recorded by Herr Stabsarzt /staff physician/ Dr. Siwodrik.